

International Review of Humanities Studies
www.irhs.ui.ac.id, e-ISSN: 2477-6866, p-ISSN: 2527-9416
Vol.4, No.1, April 2019 (Special Issue), pp. 212-224

**INTERPRETATION OF IDEOLOGICAL MEANING OF *KI AGENG*
GRIBIG CEMETERY COMPLEX STRUCTURE
IN JATINOM, KLATEN, CENTRAL JAVA, INDONESIA**

Darmoko
Universitas Indonesia
pak.darmoko@gmail.com

ABSTRACT

The cemetery complex of Ki Ageng Gribig (KAG) in Jatinom, Klaten, Central Java, Indonesia as a cultural resource contains a number of interesting texts for discussion. The text of cultural objects, ceremonial, Javanese idioms, and narrative texts containing the history of KAG have not been thoroughly worked out and presented by researchers to the community as a result of integrated and complex research. The existence of complex texts makes the KAG cemetery special among other cemeteries in Java. The construction of the text of cultural objects is structured in such a way as to follow the idea of the status and role of KAG in the past. KAG is seen as a saint (guardian), descendant of King Brawijaya king of Majapahit (Hindu symbol) and Sunan Giri (Islamic symbol). KAG as a symbolic expression of Java combines the concept of Hindu and Islamic thought. As an Islam, KAG positioned itself on a moderate Javanese Islamic ideology by preserving and perpetuating tradition by protecting itself from the understanding of Arabic Islamic symbolized by Shaykh Ibrahim (successfully defeated in a fight). The concept of moderate Javanese Islamic thought in KAG is expressed on the entire narrative text and cultural objects contained within the cemetery complex. The complex of the cemetery as a meaningful text is sustained by the relation of other text elements within its ideological structure. The ideological structural center was built by P3KAG (KAG Heritage Preservation Manager) through KAG's historical narrative text supported by *Ya-qawiyyu* (*Saparan*) ceremonial text structure and Javanese idiom texts. This paper discusses the ideological significance of the complex structure of the KAG cemetery connected with the ideological structure of the ceremony, ideological structure of Javanese idioms, and the historical narrative text of KAG as the center of ideological structure. How the interpretation of the complex structure of the KAG cemetery in its relation to other structures is studied using the theory of text structure supported by the concept of Javanese ethics. The relation between elements of cultural objects in the complex of the KAG cemetery shows a strong network of relationships by forming ideological structures that link to one another to place KAG as an extraordinary central figure and admired by society. This paper assumes that the complex structure of the cemetery works to perpetuate ideological values and legitimize KAG figures.

KEYWORDS: *interpretation, ideology, structure, cemetery, Javanese.*

INTRODUCTION

The cemetery complex in Indonesia, especially in Java can be seen as a symbol of the struggle for the central figure who is buried there. Central figures are sanctified and glorified by the community both in the village environment and outside the village environment. Purgatory and exaltation are related to the central character myth contained in the narrative text behind the expression of cultural objects, ceremonies, and idioms within the cemetery complex. Each cemetery complex in Java has different features and features of symbolic expression elements that describe certain ideas. The idea of the idea concerns the history, status, role, and action of the central figure who is purified and exalted in it. The cemetery complex of KAG in Jatinom, Klaten, Central Java is a symbol of the KAG struggle at the end of the Majapahit kingdom. KAG as a descendant of Brawijaya and Sunan Giri made a spiritual journey from the Giri region in East Java to the west to get an inspiration at a place called Jatinom, Klaten, Central Java. (Interview with Mr. Bapak Panji Supardi, Saturday, March 6, 2010)

The people of Jatinom, Klaten, Central Java through P3KAG attempt to care for KAG figures by compiling a dictation of narrative texts on KAG; structuring and maintaining cultural objects within the cemetery complex and its surroundings; the holding of a *Yaa-qawiyyu* or *Saparan* ceremony held in *Sapar* (the second month of the Javanese calendar); and the installation of Javanese idioms in certain places within the cemetery complex. As for the occurrence of Jatinom village stems from the success of KAG conquered Sultan of Palembang so that he was awarded by Sultan Agung king of Mataram land in the land where he had been imprisoned. In that place KAG along with his wife (Sultan Agung's sister named Raden Ayu Emas) cut down two young teak trees (*enom* = Javanese) as a framework for building mosques and *bedhug* then the village called Jatinom. (P3KAG, 2010: 11-12).

This article examines the ideological significance of the complex structure of the KAG cemetery by relying on cultural objects that are correlated with ideal and social territory. The cemetery complex of KAG is assumed to have an idea of the history (genealogy) of KAG, both about his personality, the events he experienced, the genealogy of himself, and the status of his role in his life in society. The ideological constructions contained within the system of cultural objects are perpetuated by the P3KAG, who considers the offspring of KAG. The ideology of the breed expressed in genealogy as well as the *Babad Tanah Jawi* (Rass, 1987), the society can seize the spirit contained within it as myth and belief. (Berg, 1974).

The complex text structure of the KAG cemetery is assumed to contain historical symbolic knowledge (characters, events, status, roles) of KAG categorized as guardians and their relation to the occurrence of the small town of Jatinom in Klaten, Central Java. The complex text of the KAG cemetery that has been known by Jatinom, Klaten, Central Java and its surrounding communities consists of several elements, namely: (1) Tarwiyah Square (field in Glagah village); (2) Yaa-qawiyyu Square (field near Jatinom's municipal office); (3) The cemetery of KAG and the cemetery of Sheikh Ibrahim; (4) Lake of Klampeyan (water source formed by pond); (5) Klampeyan field; (6) Alit Mosque; (7) Great Mosque; (8) Cemetery of Nyai Damarjati and Ki Ageng Mintorogo; (9) Suran Water Source (Source of water that occurs by "poured" from the higher part); (10) Suran Mushalla (near the Suran Water Source); and (11) Pabelan Cave. Those elements except the Tarwiyah Square are all located in the Jatinom municipality.

The entire complex elements of the KAG cemetery form a unified whole structure. This

paper assumes that the complex structure of the KAG cemetery works on legitimization with the respect and glorification of KAG figures. So then came the problem as follows: (1) How legitimacy KAG figures built by P3KAG through the meaning of complex structure of the cemetery of KAG? (2) What is the relation of the ideological meaning of the complex structure of the KAG cemetery to other ideological strata? In order to answer the problem, it is necessary to study the complex structure of KAG's cemetery complex objects in relation to other ideological data: KAG historical narrative text, *Yaa-qawiyyu* ceremony, and Javanese idioms contained in KAG cemetery complex.

MATERIALS AND METHODOLOGY

KAG's cemetery complex consists of a number of cultural objects laid out in the KAG complex in Jatinom, Klaten, Central Java. Behind cultural objects in KAG's cemetery complex each element has a narrative arranged in accordance with ideational structures that legitimize KAG. In addition to the narrative text there are also other elements that helped build the formation of networks of ideational structures outside the cultural objects of the complex KAG cemetery, namely series of ceremonies *Yaa-qawiyyu* and idioms Javanese are written on certain parts of the complex cemetery.

This paper uses qualitative methods to disclose facts, phenomena (symptoms), variables, and circumstances that occurred at the time of observation of complex KAG cemetery to be served in accordance with the data as it is. Qualitative strategy is used to interpret and tell the existing data about the process of arranging and assembling the complex of KAG cemetery with the relations of existing ideational elements, namely narrative text, *Yaa-qawiyyu* ceremony, and Javanese idioms. The data collection and observation program, events, activities, and process P3KAG conveying knowledge done in 2010; in this context cases are limited by time at the time of the study. (Creswell, 2010: 20)

The theoretical framework used to frame this study is the structural theory of Abercrombie and Turner supported the concept of Javanese ethics from Franz Magnis Suseno. This paper discusses two matters related to the complex structure of the cemetery, namely construction of the dominant ideology and *ngalap berkah*. The framework of the dominant ideological theory discusses inequality constructed and maintained within its ideological system and ideology as a value system promotes social behavior that benefits the interest group class so that the dominant ideology can not be criticized, resisted or reformed and shows that the general public believes in "war" in maintaining the harmony of the cosmos and warfare is a form of sacrifice communicated by cultural objects in the cemetery complex KAG intended to communicate with subordinates as a form of extraordinary struggle in defeating opponents (enemies). Ideology has a lower social strata target as the audience and the cosmic of the historical narrative text KAG directs the strategy to study the dominant ideology in classical Javanese society and political elites using different media in promoting its ideology in ceremonial, symbolic, monumental, and written inscriptions. The message to ordinary people of the ruler of KAG cemetery as the center of cultural cultural object structure in the complex of KAG cemetery and human sacrifice and the effectiveness of ideological dominance is tested by comparison of the group of cultural objects at the dominant cemetery and the subordinate group; Political leaders are actively involved in constructing dominant ideologies and manipulating two

ideological systems, namely (a) moral hierarchy and cosmological principles, (b) underpinned by display of violence;

The three ideological elements are illustrated in the parent structure of KAG's historical text showing the existence of a holistic element system and totality, elements of meaning built up in the entire hooked element linking one another, forming a stable and integrated unity (Tylor, 1881). The parent structures direct the symbolic and reciprocal meaning of the characters to the supports of the parent structure - the symbolic meaning pattern (Geertz, 1973).

The concept of Javanese ethics is implemented to discuss the tradition of blessing, humans are trying to get the spirit of KAG as the supernatural power in the supernatural world, as a Javanese cultural value oriented to the belief system of the immanence that God's power is spread throughout nature. The unity of society and the supernatural realm were practiced by the Javanese in respect for their ancestors. People visit their graves for blessings, to ask for clarity before a difficult decision, to apply for promotion, money, so that debt can be repaid. Every year in the month of *Ruwah* (the eighth month of the Javanese calendar), the cemetery of the parents are thoroughly cleansed. In addition, most villages have *punden* where the *cikal bakal* (founder of the village) is respected. (Suseno, 1993: 87).

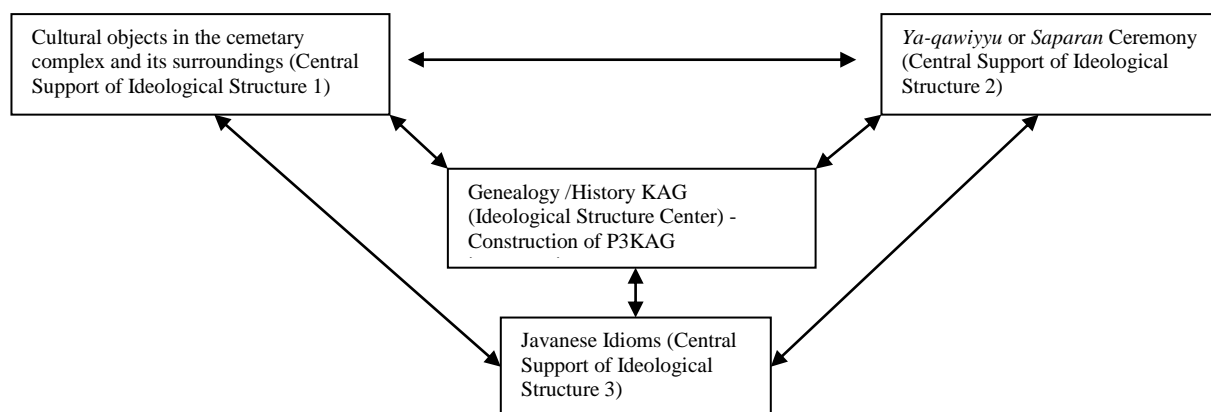
INTERPRETATION OF IDEOLOGICAL MEANING OF THE STRUCTURE KAG'S CEMETERY COMPLEX

We can see how the structure of meaning is formed through the ideological relationships between elements within the structure of cultural objects. The genealogical text (history) of KAG as the mother or center of symbolic knowledge radiates the ideas of empowerment and exaltation embodied in the main supporting texts of ideological structures 1, 2, and 3, ie texts of cultural objects, the text of *Yaa-qawiyyu*, and the text of Javanese idioms emblazoned on the facilities or infrastructure within the cemetery complex. At the ideological level, culture is in the form of values, norms, and beliefs. The interpretation of the objects that come to us from the past has nothing to do with the 'real' or 'direct' interpretation of the past, and much related to projects in the present and the future. (Tilley, 1994). KAG ideology that is preserved from generation to generation suggests that past cultural objects are passed on to society through the ideology of breeds (genealogy), such as the following quote: "The young name of Wasibagno. He is a mighty and mighty man with great hopes and aspirations like an ocean, high as a towering sky. But he is always obedient, faithful to the country, nation, and religion. Wasibagno deliberately went wandering to leave the kingdom in order to seek true and true knowledge, to be able to get the happiness of the next world" (P3KAG, 2010: 1).

The relation and interaction of meaning work within each of its structures, both at the Center of ideological structures as well as the Central Support of Ideological Structures. The elements of symbolic significance within the Center of Ideological Structure are transmitted into the ideological Center Support Structure text. The elements of meaning formed within the Center of Ideological Structure are the linkage of KAG figures to King Brawijaya (ruler - Hindu) and Sunan Giri (clergy – Islam); KAG with Sultan Agung (ruler - Islam), KAG with Sunan kalijaga (clergy - Islam). Meaning can be formed through the process of symbolic interpretation of the image of a reference figure that is built through a genealogy and history. The next interpretation lies in the relationship between KAG and the ideological background of the reference figure

which is Hindu and Islam. In the end it is gained a complete overall meaning of a genealogical building, which states that KAG is a ruler and also a clergyman who can unite between Hindu and Islamic ideology. The pattern of meaning in the genealogy building is the relation between one character (element 1) with the referred character (which becomes its reference, as the 2nd element) so that it gives birth to the meaning of legitimacy (honor and exaltation).

KAG Structure Relation Chart



Icon Description:
 = Interaction

Information:

KAG's genealogical / historical narrative text as the center of ideological structure is supported by the structure of cultural objects in the tomb, the *Yaa-qawiyyu* ceremonial structure, and the structure of Javanese Idioms. These structural forms can be likened to a large mountain in the middle surrounded by three mountains that support the existence of a large mountain. The historical narrative text of KAG is constructed based on the power of imagination, the sensitivity of intuition, intellectuality, and the mastery of the P3KAG cultural code so as to form a legitimizing mountain for KAG figures. The legitimacy of KAG can mean to glorify the P3KAG as KAG's breed.

The structure of meaning in the text of cultural objects, the text of the *Yaa-qawiyyu*, and the text of Javanese idioms, sustains the meaning of the legitimacy. The meanings constructed in the supporting texts of the Ideological Structure Center are a scenario of the legitimizing embodiment of KAG. The concept of ethical harmony thought in society is constructed on the text structure of Javanese idioms (Frans Magnis Suseno, 1993), such as: *Suradira jayaningrat lebur dening pangastuti* (crime will be destroyed by virtue); *haywa tinggal hing weweka* (do not abandon alertness and caution); *jroning padhang weruh ing peteng* (in the light of real life can understand the divine secret - supernatural); *jer basuki mawa beya* (to reach the ideals of sacrifice required); *ing ngarsa sung tuladha, ing madya ambangun karsa, tut wuri handayani* (in front gives exemplary, amid growing will, behind giving strength); *taqwa, tanggap ing sasmita, tekun, taberi ing gawe, tinemu rahayu* (running the commanded by God and away from his prohibition, sensitive and responsive to the situation and condition, consistent and continuous in carrying out obligations, achieved peace and safety); *hambabar ubaling karsa, hadhedhasar Pancasila, hangudi luhuring bangsa, hangayati kanthi waspada, handayani sentosa kerta raharja* (motivate bereloranya wills, based on Pancasila, trying to achieve the nobility of the nation, live it with vigilance, provide a solid strength safe peace and prosperous peace); located in the central area of the cemetery complex, can be interpreted as a crystallization of Javanese cultural values reflected in KAG thinking. Javanese cultural values contain ideas of ideas of hope

that will come and can be held to posterity. (Barthes, 1972). Javanese idioms are used by P3KAG to provide life spirits for people of KAG descent, Jatinom and surrounding communities, as well as visitors of KAG cemetery, related to the behavior of the good action that exist in the idea system in Javanese culture by way of respect, exalt, and glorifying the ancestors who contributed to the nation, state, and religion in the past.

The *Yaa-qawiyyu* ceremony produced by P3KAG is a cultural construction aimed at sustaining KAG legitimacy. Ideological cultural values are embodied within the system of cultural objects at the ceremony. Cake apem (*Affwan* in Arabic), interpreted as beg for forgiveness of God (Allah). How KAG's roles and actions in the past are poured into the *Yaa-qawiyyu* (God Most Powerful) ceremony held in *Sapar* month. The whole (totality) series of *Yaa-qawiyyu* ceremonies is a community effort to commemorate KAG as noble (public figure) and priest (religion). Society extends the praises and glorification of God as KAG did in the past. (Interview with Mr. Panji Supardi, Saturday 6 March 2010 at 11.30 pm at the KAG cemetery complex). Along with the ideal aspect of ideological culture such practices refer to values, norms, and beliefs. These three aspects of ideological culture form a system that hooks and can not be separated one from another and viewed as a whole that unity.

The structure of cultural objects in the cemetery complex is the result of the ideological transmission of legitimacy against KAG in the context of the whole network which is seen as the Central Support of Ideological Structure. The following is presented a cultural theoretical study oriented to cultural objects that lie in the cemetery complex and its surroundings, the historical narrative text of KAG, the *Yaa-qawiyyu* ceremony, and Javanese idioms attached to the facilities and infrastructure of the KAG cemetery complex at Jatinom, Klaten, Central Java.

Inequality is constructed and maintained within its ideological system. The ideology of the social class based on science is constructed through the position of cultural objects within the cemetery complex. The building of the cemetery of Shaykh Ibrahim lies outside the cupola or kanthil and somewhat downward (south), it can be interpreted that Syek Ibrahim (as a friend of KAG) is the loser in positioning status with KAG itself; as the background is the dispute of science between the two and Shaykh Ibrahim is defeated, comes to be the real *Klampeyan* (lost you). Scientific argument between KAG and Shaykh Ibrahim - class struggle between *pandhita sinatriya* / clerical warrior. In the concept of the cemetery (center of material culture structure) interpreted that the location or position of the cemetery shows the social strata of people in their life in society. The northern position is more noble and honorable than the one in the south. This is similar to that expressed in *Babad Tanah Jawi* about the cemeteries of Surakarta and Yogyakarta kings residing in Imogiri Yogyakarta, which placed Panembahan Senapati position as the forerunner of the Mataram kingdom located in the northernmost position. (Rass, 1987). The cemetery of a nobler and more honorable person is preserved, given a cupola or kanthil from the less noble and honorable (outward and inward position). The ideality of inequality is symbolically reflected in cultural objects. The ideology behind cultural objects is transmitted into people's lives.

Ideology as a value system and ideas that promote social behavior benefit some classes of interest groups more than others (Brumfiel, 2007: 265; Thompson 1990: 73). The construction of genealogy (history) KAG is used as an instrument or means of legitimization by social class who feel KAG breeds; here the distinction of the class, the clans of the clergy and the classes of non-breeders of the chaplains (ordinary folk) are seen. Material expression is a given ideology

physically. The social behavior of P3KAG is reflected in how the value system and ideas as ideological strategies and constructions are arranged in the form of cultural objects. The structure of cultural objects built in a cone, into an order that forms a *tumpeng* or mountains. KAG's cemetery complex is central and surrounded by other cultural objects. This shows that P3KAG breeds enter the noble and priest classes that have a higher class than ordinary people.

Abercrombie et.al (1980) argues that subordinate groups are most likely to be influenced by ideologies to which they can not be criticism, opponents or reforms of the dominant ideology. Dominant ideologies are built to gain recognition and confidence from lower-class society. The strategy and planning done by P3KAG by presenting various cultural instruments such as: arranging the structure of cultural objects in the cemetery complex for the ceremony of the *Yaa-qawiyyu* ceremony, compiling the genealogy of KAG in the history text, and presenting Javanese idioms in cemetery. Strongly strategy and planning is done by P3KAG so that ordinary people still run the ideology of the results of strategy and planning in the hope that the dominant group (P3KAG) still get the legitimacy of ordinary people. Thus the ideology of KAG breeds can be preserved and maintained.

The ideology of operating as a dominant ideology required the search for evidence whether the general public believed that warfare was important in keeping the cosmos. The historical constructions and KAG pedigrees contain the guardian ideology, presenting the status and role of KAG as well as the guardian as well as the brave knights, defeating the Sultan of Palembang and Duke of Kendal by way of war; in this case symbolically the virtue of defeating evil. To preserve this dominant ideology, the P3KAG composes cultural objects by linking historical and genealogical constructions to cultural objects in the form of the Pabelan Cave, which functions as a means of planning war strategy and laskar arrangement. Pabelan Cave is a symbolic expression of KAG (defense) struggle against unrighteousness which is realized through Mandurareja figure in Kendal and Sultan of Palembang who tried to fight against Mataram (Sultan Agung). The balance within the cosmos occurs and can be done thanks to the ideology of virtue overcoming evil. (Mulder, 1984).

Ideology has a target audience, lower ranking nobility. The class structure in historical construction and KAG pedigree shows the highest start (a) God/Allah; (b) guardian/priest; (c) nobles/knights; (d) the common people; (e) conquered war. KAG can be classified into points b and c. in this context he is *Pandhita Sinatriya*, a wali - a saintly warrior-soldier. The target to be achieved from historical construction is that KAG has a higher class than Shaykh Ibrahim. KAG ideologically can be interpreted as Java - Islam while Shaykh Ibrahim can be interpreted Arabic-Islam. Javanese-Islam is symbolically higher than the Arabic-Islam. The cultural object in this context is the position of the cemetery of Shaykh Ibrahim more lower (south) than at the cemetery of KAG. Historical construction directs and suggests a strategy for learning dominant ideology in classical Javanese society, in this case the Javanese Islamic ideology embodied as the KAG figure dominates the Arabic Islamic ideology embodied as the figure of Shaykh Ibrahim.

War is a form of sacrifice communicated by cultural objects, in this case Klampeyan Lake and Pabelan Cave as the embodiment of the ideology of greatness (guardian and warrior) of KAG. Klampeyan Lake and Pabelan Cave is the embodiment of sacrificial ideology. In the context of the cultural objects of Klampeyan Lake, Shaykh Ibrahim is a sacrificed party and in the context of cultural objects of Pabelan Cave, The Sultan Palembang and Duke of Kendal (Mandurareja) was sacrificed. The sacrificed parties are the symbolic expression of a crime,

disrespect, unbelief, unbelief, and unrighteousness. While KAG is a figure that offers sacrifices to the ruler (Sultan Agung), and as a symbolic expression of virtue, honor, praise, and truth. Ideology of virtue, honor, and praise defeats crime, disrespect, and disrespect. The Center for Structures of cultural objects in this complex of KAG Cemetery is meant to communicate with subordinates as a form of extraordinary struggle in defeating its opponents (enemies). KAG defeated Shaykh Ibrahim, The Sultan Palembang, and Duke of Kendal.

The local political elite uses different media or vehicles in promoting its ideology by organizing ceremonial events (rituals of *Yaa-qawiyyu*) in order and order, presenting symbolic objects in the form of carvings of saints (kyai) who are meditating on Pabelan Cave, monumental environment (KAG cemetery as a pilgrimage destination), and written inscriptions (cultural objects containing KAG historical ideology/construction backgrounds compiled with comprehensive strategy and planning), and Javanese idioms on cultural objects in KAG's cemetery complex. Each media structure contains the same ideological construction and conical to one goal, namely legitimacy, respect, and exaltation of KAG along with breeds (heredity).

The cemetery complex of KAG as the center of the structure of cultural objects and human sacrifice is a manifestation of the message of the ruler to the common people. Messages in the form of relation of cultural objects and society, in this case ordinary people are described by the activities built by P3KAG, the ceremony and pilgrimage. While the symbolic expression of sacrifice is the depiction of KAG giving sacrifice to the ruler (Sultan Agung) in the form of a struggle against evil, disrespect, unkindness and unrighteousness manifested by Shaykh Ibrahim, The Sultan Palembang, and Duke of Kendal (Mandurareja), they are seen as sacrifices and prisoners/conquered war. The relation between KAG and Sultan Agung as the embodiment of *manunggaling kawula* (servants and rulers) is essentially a unity of man with God (*Ratu minangka wakiling Hyang Agung /khalifatullah* = king as the representative of God) (Soemarsaid Moertono, 1985).

The position of the cultural objects in the cemetery complex and its surroundings shows the relation of the elements that describe the solid unity of the structure of a large mountain surrounded by small mountains as its support. The effectiveness of ideological dominance is tested by comparison of the dominant group of cultural objects and groups of subordinate cultural objects. The position of the cemetery of KAG in the cemetery complex is seen as the Center of Structure of cultural objects within the Structure of cultural objects as a whole. The Center for Structure of cultural objects is seen as the dominant ideology while the other elements are subordinate. The cemetery of KAG in the cemetery complex as a symbolic expression of the dominant ideology while other elements, such as Tarwiyah Square, Yaa-qawiyyu Square, Klampeyan Lake, Small Mosque, Great Mosque, Cemetery of Nyai Damarjati and Shaykh Mintorogo, Suran Lake, *Surau Suran*, Pabelan Cave is a subordinate ideological element that supports the legitimacy of the dominant ideology, the grave of KAG. The existence of cultural objects in the cemetery complex and its surroundings is supported by the power that guards and perpetuates social activity as a means to protect the dominant ideology operating on the cemetery complex. These powers consist of bureaucracy (Klaten District Government) and *paguyuban* (P3KAG). Political leaders are actively involved in building the dominant ideology. The dominant ideology constructed in KAG's historical text constructs is actively actualized by the P3KAG community supported by the Klaten District Government. The actualization of P3KAG is manifested in the ceremonial events of *Yaa-qawiyyu* and the pilgrimage of the KAG cemetery,

the expression of Javanese idioms displayed at certain places within the cemetery complex, as well as the construction of cultural objects. While the dominant ideology in the context of cultural objects centered on the complex of the cemetery of KAG. P3KAG preserves the continuity of the dominant ideology, whether associated with legitimizing, respecting, and exalting and maintaining a steady survival of the class within the overall social class.

Through P3KAG supported by Klaten District Government as the ruler has manipulated two ideological systems; (a) the moral hierarchy and cosmological principles; in this context the moral of KAG's praise and honor as the offspring of King Brawijaya and Sunan Giri are always preserved, defended, and perpetuated to the wider community. KAG and their descendants are not middle class even blameworthy, but including the main group (praised); through self-actualization, the moral hierarchy of virtue is thus preserved. KAG also has the supernatural science ability that can seize and utilize the natural forces to conquer its enemies /enemies; (b) display of violence, in this context KAG has the ability to conquer the Sultan Palembang and Duke of Kendal (Mandurareja) through war and show violence, duke Kendal Mandurareja beheaded and delivered to Sultan Agung. The display on complex cultural objects of KAG cemetery is depicted on Klampeyan Lake (the embodiment of the defeat of Shaykh Ibrahim collecting knowledge with KAG) and Pabelan Cave (the embodiment of KAG troop strength supported by Sultan Agung, king of Mataram).

All elements of cultural objects in the complex of the cemetery of KAG and its surroundings are symbolic expressions of a legitimizing, honoring, and respecting construction of KAG. The structure of cultural objects is in position as the Support Center of Ideological Structure 1 which is reciprocally related with the Text of *Yaa-qawiyyu (Saparan)* Ceremony as the Central Support of Ideological Structure 2 and Text of Javanese Idioms as Center of Ideological Structure Center 3. In narrative text KAG is the descendant of King Brawijaya with the daughter of Campa and get knowledge from his father, Sunan Giri. Brawijaya can be interpreted as noble (ruling group in social structure) and Sunan Giri interpreted as priest (clergy group in social structure). Noble (ruler) and priest (spiritual) united in the KAG as a person who has two powers, the power to manage the people and spiritual strength (the term Javanese as *satriya pinandhita*, a warrior-minded cleric or *pandhita sinatriya*, priest who is knightly). These forces are supported by symbols expressed in the structure of the text: (1) Javanese idioms imposed on means and infrastructure within the complex of the KAG cemetery; (2) *Yaa-qawiyyu* ritual text - meant to commemorate KAG's history, status, role, and character; and (3) the text of the Buddhist objects in the cemetery complex and its surroundings. The formulation of meaning results on the structure of cultural objects shows that the historical narrative text of KAG is a strategy construction that contains ideological planning and is seen as the center of ideological structure transmits idea idea of legitimizing, respecting and glorifying KAG figure. Ideological meaning occurs because of the relation and interaction between elements within the center of ideological structure. The meanings constructed in the central supporting texts of the ideological structure are a manifesting scenario of legitimacy against KAG. The cemetery complex of KAG as a culture is built through a structure and contains ideas of ideas that are packed and directed to a particular purpose and strategy. Ideas that have been packaged, in this case a prescription that contains the concept of legitimacy of power, honor, and glorification of transmitted offspring (transmitted) through the interaction of elements arranged in the structure of the KAG text.

The ideational support structures comprising the structure of cultural objects, the *Yaa-*

qawiyyu ceremony, and the Javanese idioms, are seen as a vehicle for perpetuating the ideas constructed by the narrative structure of KAG's historical text as the center of ideological structure. The ideology of legitimization, respect, and glorification becomes guidance for the structures that sustain it. P3KAG as the constructor (builder) of legitimizing ideology, respect, and glorification, to KAG as well as being the realtor and builder of the structure of cultural objects. P3KAG is the tangent point of ideal, social, and material relations of culture. The P3KAG issues (publishes) KAG's historical text containing the ideological construction of legitimacy, respect, and glorification as well as the ideologue's holder, designer, and perpetrator.

The *Yaa-qawiyyu* ceremony held in the framework of the commemoration and celebration of KAG's work in the past in Sapar month, can be viewed as a social practice containing the idea of the existence of Javanese Islam. Expression of art, facilities, and infrastructure displayed shows the strong tradition that adorn Java embodiment of Islam. *Ngalap berkah* (taking the spirit of supernatural power through the means of ceremony as a blessing which according to his beliefs can provide life's salvation for him) is a Javanese cultural values oriented to the belief system. Rituals scramble *apé* cakes (dreadlocks) from Arabic land as the focus of Javanese Islamic ideology at the *Yaa-qawiyyu* ceremony. Cultural objects in the form of *gunungan apem* can be interpreted based on the etymology of the language, *apem* from the word *affwan*, in Arabic means forgiveness that is asked forgive Allah. Technically the mountains of *apem* and the *apem* made by the surrounding community were brought from the Greet Mosque to the stage of honor in the *Yaa-qawiyyu* Square. The prayer readings were done by figures (people wearing clothes and accessories acting as KAG) and then continued the spreading of *apem* from the *apé* tower. In the past *apem* was put into the length of the *ilang* (a basket made of woven coconut leaves as a place of putting a thing) and amounted to ninety-nine as the symbolic expression of the *asmaul qusnah* (ninety-nine names of God). The concept of mythic thinking about supernatural power is developed in the ceremonial ideology (Peursen, 1989). The forces of nature need to be seized with all forms of symbolic expression within each set of ritual practices. The supernatural nature manifests itself through unseen forces and is personified as spirits. All natural forces are returned to the spirits and the subtle forces. There is a village protective spirit, often the forerunner (*dhanyang*). (Suseno, 1993: 87). The KAG buried in the KAG cemetery complex in Jatinom, Klaten, Central Java is seen as a forerunner for the influential local area far beyond its power territory. The presence of the people who pilgrimage to the grave KAG outside Jatinom region, Klaten, Central Java as a form of legitimization, respect and glorification as well as to bless the blessing of a prominent guardian (sage), KAG who influenced the heyday of Mataram under Sultan Agung government.

CONCLUSIONS

The interpretation of the ideological significance of the complex structure of KAG's cemetery in Jatinom Klaten, Central Java resulted in the following conclusion:

Inequality is maintained and constructed within the ideological system of the historical narrative text of KAG which is used as an instrument of legitimization by the social class who perceive the KAG breeds. The social strata of human life in society are depicted in the position of the cemetery through the structure of cultural objects. Ideology as a value system and ideas promotes social behavior that benefits P3KAG as a group of interests higher than others. The

concept of ideology expressed on the cemetery of KAG as center and surrounded by other cultural objects, KAG as noble and priest have a higher class than ordinary people. Strictly strategy and planning is done by P3KAG so that ordinary people will continue to run ideology in the hope that the dominant group will still get the legitimacy from ordinary people and KAG ideology (offspring) can be preserved and maintained. The dominant ideology is operated on the construction of the KAG's genealogy (history) so that the general public believes that warfare is important in keeping the cosmos. The status and role of KAG is positioned as a brave guardian and knight, symbolic expression of virtue defeating evil.

The lower social class ranked as the target audience in the ideological system is expressed in positioning the cemetery. KAG as Javanese Islam is symbolically higher than Shaykh Ibrahim as an Arabic-Islam. The positioning of Shaykh Ibrahim's cemetery is lower than that of the KAG cemetery. The ideological battle through science and morals is a form of sacrifice communicated by cultural objects. The sacrificed parties are the symbolic expression of a crime, contempt, and untruth. KAG as the symbolic expression of the virtue of defeating the ideologically expressed crime on cultural objects: Klampeyan Lake and Pabelan Cave symbolic expression of the sacrifices of Shaykh Ibrahim, The Sultan Palembang, and Duke of Kendal (Mandurareja). The effectiveness of ideological dominance is tested by comparison of the dominant group of cultural objects and subordinate groups. The cemetery of KAG is the center of the structure of cultural objects within the structure of the text as a whole. The center of the structure of cultural objects is seen as the dominant ideology while the other elements are subordinate. P3KAG as a political leader is actively involved in building the dominant ideology. The dominant ideology in the context of cultural objects is centered on the KAG cemetery. P3KAG maintains the continuity of the dominant ideology and maintains the class firmly in the overall classroom level. Power has manipulated the moral hierarchy and cosmological principles sustained by display of violence so that morals of honor and majesty of KAG are preserved, defended, and perpetuated to the wider community. The structure of cultural objects in KAG's cemetery complex as a visualization of KAG's historical text is ideological, ideological and ideological structural construction, strategy and planning, transmits the idea of legitimization. Meaning is built on the relation and interaction between elements within the center of the ideological structure that are reciprocally linked with the central proponents of their ideological structure. The meanings constructed in the central supporting texts of ideological structure as a legitimizing scenario of KAG. The central ideological support structure as an instrument for perpetuating the idea of ideas constructed by the structure of KAG's historical text as the center of ideological structure. The legitimacy ideology becomes a guide and a guide for all the structures that support it. P3KAG is the legitimizing ideologue builder of KAG as well as being the main organizer of the ideological structure of cultural objects.

The spread of different media is used by local political elites to promote their ideology. The cemetery of KAG as the center of the structure of cultural objects and human sacrifice is a manifestation of the message of authority to the common people. *Yaa-qawiyu* Ceremony; symbolic object of carving of saint, kyai or guardian in the Pabelan Cave; the monument of KAG's cemetery as a pilgrimage destination; and inscriptions written cultural objects of historical background KAG compiled with comprehensive strategy and planning along with idioms Javanese on facilities and infrastructure within the complex cemetery KAG. *Ngalap berkah* (taking blessings) as a Javanese cultural values oriented to the belief system through the

expression of mountains apem meaningful pleading to Allah prove that subordinate groups influenced by dominant ideology that can not be criticized, resisted, and reformed.

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Interview

Panji Supardi Chairman II P3KAG and Chairman of RT 04 RW 01 Dukuh Suran, Kalurahan Jatinom, Klaten, Central Java.

